UNIVERSITY OF CALGARY
DEPARTMENT OF ART

UNDERGRADUATE COURSE OUTLINE

Art (ART) 381 L01
Sculpture: Materials and Processes
Fall 2019
Lecture: W, F 14:00 - 15:15; AB 633
Lab: W, F 15:15 - 16:30; AB 633

Instructor: Terry Reynoldson
Office Location: T.B.A.
E-Mail: terryreynoldson@yahoo.ca
Web Page: www.functionalstone.com
Office Hours: By Appointment

Course Description
Technical and conceptual exploration of sculpture through materials and processes. This may include a range of methods such as mold-making, casting, assemblage, carving, welding, forging, riveting, time-based media, installation or digital media.

Prerequisites &/or Co-requisites
Art 233

Objectives of the Course
This course will build upon the skills and understanding that you acquired in Art 233, Art Fundamentals: 3D. In this course, you will examine the history, theory and practice of sculpture and how it serves as a meaning-making activity: an activity that relies on the artist’s experiences, emotions and beliefs to produce a visual, three-dimensional form or a manipulated environment.

By the end of this course, you will understand the evolution of sculpture-making from the early formalist explorations of twentieth-century artists – Constantine Brancusi, Barbara Hepworth, Jean Arp, Robert Smith, Dan Flavin, among others – to the conceptual "readymades" of Marcel Duchamp and later works by artists such as Joseph Beuys, Walter de Maria and Janine Antoni.

As the semester unfolds, you will be introduced to contemporary artists – Damien Hirst, Marina Abramović, Jennifer Allora & Guillermo Calzadilla, among others – whose sculptures, installations and performance art rely heavily on a conceptual approach to “meaning-making”.

You will come to understand how the evolution of sculpture (from Mimesis, Romanticism and Formalism, to Expressionism, Conceptualism and Post-Conceptualism) leads inexorably to artworks that challenge the viewer by requiring an investment of time, effort and thought: a partial explanation of why this is the kind of art about which people have the strongest opinions, both good and bad.

Throughout the semester, you will practice the strategy that many artists use to produce an artwork. This four-step process requires an artist to first conduct research to learn more about a topic of interest and to find support materials. The artist will then experiment with forms and processes, judge the success and failure of said experiments, and then create an artwork, a performance or a manipulated environment using appropriate materials, tools and techniques.

Much of this work will take place during our studio time. Here, you will learn to safely operate a wide range of power tools: electric drill, skill saw, circular saw, sander, angle grinder, die grinder and other electric and...
pneumatic tools. If desired, you will be instructed on how to use the Woodshop’s woodworking machines and the Metal Shop’s welding and forging equipment.

During our studio time, you will also learn how to safely use hand-tools and will acquire a wide range of skills, such as advanced mould-making and life-casting; making waste moulds with alginate and Flex Wax; making reusable moulds with silicone and latex; making multi-part, glove, press and pour moulds; making maquettes and armatures; casting with plaster and resins; carving, assemblage and hand-building; and finishing surfaces with stains, varathane and paint.

An important part of Art 381 is learning to think critically and talk intelligently about art. For this reason, we will conduct group critiques. These sessions, held as a group at the end of each project, will provide you and your classmates with the opportunity to share your observations, ask questions and to develop a more thorough understanding of how and why an artwork is made.

Last, you will participate in an end-of-term group exhibition in which you will display one or more of the artworks that you made during the semester. This experience will teach you to prepare an artwork for display, install it in a gallery space, light and label the work and then strike the exhibition (take it down) when the show is over.

To accompany the group exhibit, you will write a succinct and persuasive Artist Statement that helps the viewer to better understand and appreciate your artwork. This task will get you to think critically about your work. It may also point you in a direction for future explorations in art.

Textbooks and Readings
You are not required to purchase a textbook. Selected videos, podcasts and readings will be assigned throughout the term. You can find links to them on D2L and at http://www.functionalstone.com/233/index.htm.

Assignments and Evaluation
Marks are based on term work and class participation and will depend on the following:

1. Evidence that the concept (idea) has been thoroughly researched, experimented with and then executed (50% of the project’s grade);
2. Evidence within the work of an understanding about the principles of composition (25% of the project’s grade);
3. Evidence within the work that the tools and techniques were used correctly and that the student has paid attention to details (25% of the project’s grade);
4. The student’s level of commitment to the course, as evidenced by regular attendance and meeting deadlines.
5. The student’s level of engagement with the instructor and other students by contributing comments and questions during discussions and critiques.

Three studio projects will be assigned, each worth 25% of the final mark.
Three Artist’s Statements will be assigned, each worth 5% of the final mark.
All projects and Statements must be completed to pass the course.

Participation is worth 10% of the final grade and is divided equally (2.5% for each) among four expectations:

1. Attending lectures and demonstrations;
2. Participating in critiques by asking questions and making comments;
3. Participating in a group exhibit at the end of the semester by installing at least one of your completed projects (and its corresponding Artist’s Statement), and then striking the exhibit when the show has ended;
4. Presenting a brief synopsis and critique of an art-video (of your choice) to the class. You may find a selection on your own or choose from some excellent videos at: http://www.functionalstone.com/233/videos.htm
NOTE: A passing grade in Participation is needed to pass this course. Three consecutive absences from class will result in a failing grade for this component and for the course as a whole.

All projects must be completed and submitted for marking by the dates listed below. If a component of the course is missed, the student must make arrangements to complete the work within the timeframe of the current semester. Projects may be reworked and then re-submitted for a better mark, provided the work is handed in before the end of the semester.

The following due-dates are for each project and its corresponding statement:

1. Project & Statement 1, Friday, October 4
2. Project & Statement 2, Friday, November 1
3. Project & Statement 3, Friday, December 6

All work (includes any reworked sculptures) must be submitted for grading by end of class on Dec 6, 2019. Final grades should be tabulated and posted by Dec 11, 2019.

Assignment Details
First, you will be expected to produce three sculptures or manipulated environments by following this four-step procedure:

1. Research, which may involve reading articles and books about your topic of interest, going online to review artworks with related content, getting information about a preferred process or technique and sourcing supplies for your project;

2. Experiment with materials and techniques to develop your concept, which may involve sketching ideas, making maquettes, testing processes, trying different materials;

3. Judge the success or failure of your experiments, which may involve speaking with your classmates and instructor, assessing the ability of your process and material to fulfill the parameters that you've set for your project, decide if you like the outcome of your efforts;

4. Execute your project by assembling all of the necessary materials and tools and then going to work. NOTE: The technicians and the instructor will be there to help you at all stages of your project, but you must not be shy about asking for help whenever needed. The instructor is available outside of class if you make arrangements well in advance.

Each sculpture or manipulated environment must address one or more of the five themes below (examples are in brackets; many of the cited works may fit more than one theme):

1. Material as Concept (Michael Heizer, Levitated Mass; Anish Kapoor, Contemplating the Void and Swayambh; Kara Walker, Sugar Baby; Ai WeiWei, Sunflower Seeds)

2. Object as Concept (Damien Hirst, The Impossibility of Death in the Mind of Someone Living; Janine Antoni, Cradle; Jeff Koons, Balloon Dog; Kiki Smith, Rapture)

3. Action as Concept (Andrea Zittel, Wagon Station Encampment; Mel Chin, Revival Field; Allora & Calzadilla, Under Discussion; Krzysztof Wodiczko, Tijuana Projection 2001)

4. Place as Concept (Christo & Jeanne-Claude, Wrapped Reichstag and Valley Curtain; Robert Smithson, Spiral Jetty; Do Ho Suh, Almost Home; Maya Lin, Eleven Minute Line)

5. Phenomena as Concept (Walter De Maria, Lightning Field; James Turrell, Roden Crater; Nancy Holt, Sun Tunnels; Tim Hawkinson, Uberorgan; Cai Guo-Qiang, Head On)

Note: Each project should be informed by your own personal experience of the world. If you choose to include content from a subject of personal interest — politics, psychology, sociology, mathematics, philosophy, science, ethics, biology, cosmology, religion, spirituality, history, economics — ensure that you narrow your focus and do lots of research.
If you keep your subject matter “small and personal”, you will avoid being overwhelmed with generalities and a lack of focus. For instance, it would be better to make an artwork about how you felt on the day that your grandfather died instead of making an artwork about the more general subject of aging and mortality, which is much too large and has no focus.

Second, you will write three short statements (of no more than 100 words each) that provide context for your artworks. Your statements should help the viewer to more fully understand and appreciate the meaning within your artwork. The instructor will provide sample statements.

Third, you will be expected to participate in discussions during class and during the group critiques, which are conducted at the end of each project (see schedule).

Fourth, you will be expected to participate in a group exhibit at the end of the term by installing one or more of your finished artworks in a selected exhibition space (the instructor will make the arrangements for this event).

Writing
Due to the writing requirement (three 100-word statements), you should begin early with your rough draft. I will create a schedule that will help you to improve your writing by submitting a rough draft to me (at the halfway point in each project).

Your writing will be evaluated based on its succinctness, persuasiveness and how well-worded it is. Proper spelling, punctuation and grammar are expected.

Registrar-Scheduled Final Exam – NO

Note: It is the student’s responsibility to keep a copy of or any relevant documentation regarding each submitted assignment.

Please hand in your assignments directly to your instructor. If this is not possible, you can use the drop box outside of AB 608. Assignments that are put into the drop box will be date-stamped and placed in the instructor’s mailbox.

Late Assignment Policy
Late assignments, without a doctor’s note, will be reduced by half of one full grade per day (for any assignment, an A- becomes a B+ after 24 hours; a B+ becomes a B after 48 hours, and so on).

Additional Information

Materials: You will be expected to purchase the necessary materials for your projects. The Woodshop carries a supply of plaster, clay, plywood, Styrofoam, lumber and many other items. You will also find building materials at most hardware stores, such as Lowe’s and Home Depot.

Cost: The total cost for materials will vary depending on your idea for a finished work, but should be no more than the cost of a textbook for most other courses. Cost savings may be realized by sharing materials with your classmates (e.g., splitting a bag of plaster) and by recycling used items. The class might be able to purchase some materials in bulk at a discounted rate (to be discussed).

Tools: You will have access to the Art Department’s Woodshop and Metalshop, both of which have an assortment of machines and tools. Nevertheless, it would be wise to purchase a basic set of tools (extremely useful, at home or in the studio). The recommended items are:

- Olfa knife, with snap off blades
- Exacto knife, with replacement blades
- Scissors
- Retractable tape measure
- Hammer
- Pliers
- Crescent wrench, adjustable
- Screwdriver, with interchangeable bits
- Carpenter’s pencil, graphite
- Sandpaper, assorted grits
- Paint brushes, nylon, assorted sizes
- Small set of drill bits, assorted sizes from 1/16” to 3/8”
- Set of clay tools
- Small tool box to store all of your tools

**Cost:** The above items may be purchased at a dollar store or a hardware store — Lowe’s, Walmart, Canadian Tire, Home Depot, RONA — and should cost no more than $150.

**Materials**
Estimated cost: approximately $100. This expense will depend largely on your ideas and how you’d like to work (materials, techniques). Some materials will be available through the Wood Shop during regular business hours, or at a building-supply store such as Home Depot and Rona. Occasionally, costs can be reduced considerably by collecting materials (especially for the Found Object project) from home, work, friends and family.

**Course Activities**
Activities include lectures and demonstrations, studio practice and gallery visits. Studio activities may involve drawing, painting, collage/assemblage, carving, sculpturing, hand–building and working with small power tools. Students may also participate in other university activities such as attending lectures by visiting speakers and other events connected to the Art Department and Nickle Galleries. Students will be responsible for admission fees and for their own transportation.

**Grading Method/Grading Scale:**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
<th>G.P.V.</th>
<th>Grade Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>96-100</td>
<td>A+</td>
<td>4.0</td>
<td>Outstanding</td>
</tr>
<tr>
<td>90-95</td>
<td>A</td>
<td>4.0</td>
<td>Excellent-superior performance, showing comprehensive understanding of subject matter.</td>
</tr>
<tr>
<td>85-89</td>
<td>A-</td>
<td>3.7</td>
<td></td>
</tr>
<tr>
<td>80-84</td>
<td>B+</td>
<td>3.3</td>
<td></td>
</tr>
<tr>
<td>75-79</td>
<td>B</td>
<td>3.0</td>
<td>Good – clearly above average performance with knowledge of subject matter generally</td>
</tr>
<tr>
<td>70-74</td>
<td>B-</td>
<td>2.7</td>
<td></td>
</tr>
<tr>
<td>65-69</td>
<td>C+</td>
<td>2.3</td>
<td></td>
</tr>
<tr>
<td>60-64</td>
<td>C</td>
<td>2.0</td>
<td>Satisfactory – basic understanding of the subject</td>
</tr>
<tr>
<td>55-59</td>
<td>C-</td>
<td>1.7</td>
<td></td>
</tr>
<tr>
<td>53-54</td>
<td>D+</td>
<td>1.3</td>
<td></td>
</tr>
<tr>
<td>50-52</td>
<td>D</td>
<td>1.0</td>
<td>Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject</td>
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<tr>
<td>0-49</td>
<td>F</td>
<td>0</td>
<td>Fail – unsatisfactory performance or failure to meet course requirements.</td>
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**Internet and Electronic Communication Device Information**
Devices must be silenced during class.

**Models**
In this class students may be expected to draw or sculpt from nude models. **A student electing not to do so must notify the instructors IN WRITING of his/her concerns.**
Portfolios and Assignments
The Department of Art will not assume responsibility for lost or stolen portfolios or course work given to instructors for grading, or for work posted on bulletin boards in the art building.

Note - All unclaimed work will be disposed of.
Note - Studio spaces, bulletin boards and display areas need to be cleared 2 weeks after the last day of classes.

Studio Procedures
The creation of art can be a dirty process and a studio is only workable if everyone cooperates in keeping it clean. Out of respect and consideration for your classmates and other users of the space, it is expected that everyone will participate in keeping the studio clean and tidy.

Academic Accommodations
The student accommodation policy can be found at ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

Academic Standing
For more information go to http://www.ucalgary.ca/pubs/calendar/current/f.html

Deferral of Exams/Term work
It is possible to request a deferral of term work or final examination(s) for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with Enrolment Services if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.

For more information about deferring a final exam go to https://www.ucalgary.ca/registrar/exams/deferred-exams

For more information about deferral of term work go to http://www.ucalgary.ca/pubs/calendar/current/g-7.html
http://www.ucalgary.ca/registrar/files/registrar/deferred_termwork15.pdf

F.O.I.P.
For more information go to https://www.ucalgary.ca/legalservices/foip

Writing/Plagiarism
Writing skills are not exclusive to English courses and, in fact, should cross all disciplines. The University supports the belief that throughout their University careers, students should be taught how to write well so that when they graduate their writing abilities will be far above the minimal standards required at entrance. Consistent with this belief, students are expected to do a substantial amount of writing in their University courses and, where appropriate, members of faculty can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Support Services can be utilized by all undergraduate and graduate students who feel they require further assistance.

For more information go to
Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. Visual art projects submitted for course credit must be produced by the student specifically for this class. Students must not submit projects if credit has or will be provided for it in another class. This includes re-worked assignments from previous or concurrent courses, unless permission is provided in writing by the instructor. Additionally, the student is asked to be mindful of using visual sources from the internet, ensuring that that material is not derived from any on-line or other available source, and that appropriate copyright permission is granted, when required.

Campus Mental Health Resources:
SU Wellness Centre and the Campus Mental Health Strategy

Campus Security/Safewalk
Call 220-5333 anytime. Help phones are located throughout campus, parking lots and elevators; they connect directly to Campus Security - in case of emergency, press the red button.

For more information go to http://www.ucalgary.ca/security/safewalk

Emergency Evacuation
For more information go to http://www.ucalgary.ca/emergencyplan/assemblypoints

Ethics
Whenever you perform research with human participants (i.e., surveys, interviews or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research.

For more information go to http://www.ucalgary.ca/pubs/calendar/current/e-5.html or https://www.ucalgary.ca/research/researchers/ethics-compliance/chreb

** Instructor Intellectual Property and Copyright Legislation
Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks, etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Lockers
The Art Building lockers are administered through the Student’s Union’s used bookstore, Bound and Copied. Lockers are rented on a first come, first served basis. Due to the shortage of lockers, and the high demand, students cannot hold more than one locker at a time. All of the details on renting a locker and your responsibilities can be found on the Locker Rental Agreement at https://www.su.ucalgary.ca/wp-content/uploads/2014/08/locker_rental_agreement_2010.pdf
Lockers for all sessions can be rented through my.ucalgary.ca. Once you’re in the Student Centre, click on Other Academic Services and choose Locker Reservation.

Lockers must be vacated by the end of term.
For more information go to http://www.su.ucalgary.ca/

Student Misconduct
For more information go to http://www.ucalgary.ca/pubs/calendar/current/k.html

Student Ombudsman
For more information go to http://www.ucalgary.ca/provost/students/ombuds

Student Union: For more information go to http://www.su.ucalgary.ca/

Faculty of Arts Program Advising and Student Information Resources

Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Stop by SS102, call us at 220-3580 or email us at ascarts@ucalgary.ca.

You can also visit the Faculty of Arts website at http://arts.ucalgary.ca/undergraduate which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 220-5881 or visit them on the 3rd floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 210-ROCK [7625] or visit them at the MacKimmie Library Block.